

AMUSEMENTS.

LA TIMBALE D'ABORD AT THE EAGLE.

The gradual moral refinement of the English-speaking stage during the last half century has happily put the public in possession of clear standards by which they can judge what is fit and unfit for dramatic representation. The random blots of coarseness in the plays of Shakespeare have been toned away in order that the great passions and grand individualizations of his pen might be enjoyed by audiences which, without being prudish, were easily shocked by spoken indecency. The craving of some minds for the coarse, the gross, the animal, which made a god of Priapus, and a goddess of Venus in the old times of the world, demanded shrines for its worship in this modern world of ours. Hence, as the broad joke and the indecent situation were frowned out of our drama, the *frolic* and *spectacle*—once an innocent Teutonico blending of mirth and musing skirts—took on new and dangerous attributes. The sensuousness of the car was succeeded by the sensuousness of the eye. Poor womanhood was taken by the manager, stripped almost naked and with a shamer of guaze and spangle made to loll under the blaze of the lime light before the eyes of the crowded theatre. The leering harlot, proud of her pre-eminent nudity, strutted across the stage—a sorrowful picture to thoughtful eyes, a source of low open-mouthed, but silent delight to the lewd-souled idios. who did not see the disgrace to an entire sex in the empty headed creature in her tights and diamonds. Inasmuch, how ever, as there was no genuine, or at least no pretense, to believe that the monotony of padded caresses, bleached looks, cracked voices and infantile tears, the debased spectacle began to lose its popularity. Even its abject votaries, who carried the likesnesses of the most abominable of the species in their pockets, grew ashamed to display the picturesqueness, and turned to their young friends as of yore. But a new Mephistopheles was rising to dress sin in attractive guise for the stage. The indecency which was the staple of the performed art at some Parades was introduced, and the burlesque, wedded to music and dancing, was born. Opera, then the delight of the refined, had had illegitimate offspring. “La Grande Duchesse,” “La Bella Helene,” “Le Petit Faust,” and “Gwendoline” of Bradlaugh, were the first fruits of the new school, where “Fidus,” “The Magic Flute,” “Der Freischütz,” “William Tell,” “Dinorah” and the rest were forgotten, and where the music of the future had not interred. The gay and jolly, the droll and the comic, the burlesque, took the eye and the ear, and the innumerable world found itself in a facile descent to the depths of musical degradation. In the spread of the melodic demoralization, one thing proved fortunate—namely, that in the arts still present, the original in English drama, it was necessary to choose between insipidity and grossness, our language leaving no middle course open. With perhaps the exception of the “Grande Duchesse” and “Gwendoline,” the operas of the English-speaking world would dare to present the public with all its *espèces*, *doubts entremis*, recent iniquities and flat immorality put in plain English. It is doubtful even if, in spite of the sporadic aimeralization of some, any good could be done. The players and translators for the English stage, therefore, chose perforce the alternative of dilution and re-enactment of the grossness of the original, leaving a residuum of immorality, as far as good taste would permit, and the thists continued day after day till the losses became very large. Yesterday afternoon Justice Keese issued a warrant and Detective Francis arrested Linger on a charge of being implicated in the robbery, and in London as well as in New York it was first discovered that the stage had not worked out, and soon the artists of these basard opera met again to their hands to other work.

From the merriment of the “Grand Duchess of Geisenstein” to the “timbale d’abord” is a great downward stretch, not to mention the entry by “Lise” into “Die Walkure.” “Faust,” “Gwendoline,” “Fidus,” we can see the depths of immorality gravely open. When Leon Vasseur put his really good music (the above the reach of Offenbach and Leocad) to the interests of the French stage, he was compelled to make a war at least to be made emphatic. There is a plot absolutely indescribable in decent language, plot which is pervaded by immorality, although not giving utterance in its delineation to one indecent word. The subtlest spirit of that is difficult to characterize, though it is in the nature of a performance. No woman above the lowest rank of morality who understands French could witness it unashamed. The grinning monkeys that chattered at leisure throughout the play would have her out and strip the sheath of her bonnet, and she would blush in shame that would now through an bunch of pearl powder. Surely Miss Aimee and her talented supporters last night in the company at the Hague have a large enough responsibility upon them to save the poor audience. Operas, such as Adelina, Lord Greenport for New York; Scher Adelina, Lord Greenport for New York; Scher Quicksand, Sir Henry Jefferson for New York; Scher Orlando Smith, Curtis Porter for New York, etc., etc., etc.

PASSED THROUGH HELL GATE.

BOUNTY SOUTH.

Steamer City of Fitchburg, Springer, New Bedford for New York. Steamer Theta, Young, Providence for New York. Steamer Nathaniel Holmes, Alwood, Portland, Me., for New York. Steamer Harry P. Clark, New Bedford for New York. Steamer John Hoyton, Portland, Me., for New York. Steer Jessie Williamson, Fribis, Providence for New York. Steer Wm O. Tifford, Providence for New York. Steer Louis Wentworth, Pendleton, Providence for New York. Schr Ida E Latham, Latham, Providence for New York. Schr John Hoyton, Latham, Providence for New York. Schr Black Diamond, Smith, Providence for New York. Schr Jessie Williamson, Fribis, Providence for New York. Schr Wm O. Tifford, Providence for New York. Schr Adelina, Lord Greenport for New York. Schr Quicksand, Sir Henry Jefferson for New York. Schr Orlando Smith, Curtis Porter for New York, etc., etc., etc.

FOUND EAST.

Steamer Gloucester, Bearse, New York for Boston. Bear & Cohn (of Portland), Young, New York for Boston.

Schir Starlight, Stowe, Pines, PR, for New Haven. Schir Ida, Chandler, New York for Portland, Me.

Schir Hatton, Dean, New York for Boston.

Schir Wm. C. Moore, New York for Bridgeport.

Schir Miriam Tucker, Knobell, New York for Providence.

Schir R. Hull, Brush, Hoboken for Providence.

Schir Excel, S. C. Johnson, Fribis, Providence for Providence.

Schir Sarah Babcock, Lyman, Elisabethport for Greenwich.

Schir Eliza Ann, Mayo, Amy for Weymouth.

Schir Laura O Hatch, Kelsey, Ambry for Hartford.

Schir Martha Weeks, Potowmack River for Plymouth.

The Sound and coastwise steamers are all detailed of the Herald Telegraph station on account of the dense fog prevailing to-night.

CLEARED.

Steamer Holland, 160, London—F W Hurst, Captain, Mr. J. H. Stewart, Glasgow—S. P. Moore, Captain, Mr. J. H. Stewart, Glasgow.

Steamer City of New York, Timmermann, Havanna—F Alexander, Captain, Mr. J. H. Stewart, Glasgow.

Schir Jameson, 120, Liverpool—F W Hurst, Captain, Mr. J. H. Stewart, Glasgow.

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